

Final Visual Presentation
for the degree of
Master of Visual Arts

Painting

Donna G. McAlear

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FINAL VISUAL PRESENTATION

by

DONNA McALEAR

A THESIS SUBMITTED TO THE
FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE
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Final Visual Presentation

submitted byDonna G. McAlear.....
in partial fulfilment of the requirements for the degree of
Master of Visual Arts.

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LIST OF SLIDES

1. 'Avacado Plant Remembered' / acrylic on paper / 54.5 x 46.5 cm. / July 1980.
2. 'Interior with Plant' / acrylic on paper / 45 x 43.2 cm. / July 1980.
3. 'Avacado Plants' / acrylic on paper / 59 x 47.5 cm. / September 1980.
4. 'Dining Room - Table, Chairs, Lamp, Shadows' / graphite on paper / 55.8 x 76.3 cm. / November 1980.
5. 'Avacado Plant' / graphite on paper / 65.5 x 92.5 cm. / December 1980.
6. 'Plants in Front of Living Room Window' / graphite on paper / 55.8 x 76.3 cm. / December 1980.
7. 'Dining Room Shadows' / graphite on paper / 50.3 x 53.3 cm. / January 1981.
8. 'Trinidad Caliandra Tree and Luxo Lamp' / graphite on paper / 55.8 x 76.3 cm. / January 1981.
9. 'Housecoat at 3 A.M.' / graphite on paper / 55.8 x 76.3 cm. / February 1981.
10. 'Front Door' / graphite on paper / 55.8 x 76.3 cm. / March 1981.
11. 'Kitchen Window Blinds' / graphite on paper / 61.5 x 49.6 cm. / March 1981.
12. 'Looking into the Bedroom Cupboard' / graphite on paper / 55.8 x 76.3 cm. / March 1981.
13. 'They Never Came Home' / acrylic on canvas / 94 x 95.2 cm. / October 1980.
14. 'Bedroom Curtains at 8 A.M.' / acrylic on canvas / 242 x 170.8 cm. / November 1980.
15. 'Interior with Plant' / acrylic on canvas / 138.4 x 129.5 cm. / December 1980.
16. 'Bedroom - Curtains, Wall' / acrylic on canvas / 310 x 229.3 cm. / January 1981.
17. 'Dining Room - Table, Chairs, Lamp, Shadows' / acrylic on canvas / 320 x 214.6 cm. / February 1981.
18. 'Plants in Front of Living Room Window' / acrylic on canvas / 195.5 x 178 cm. / February 1981.

19. 'Housecoat at 3 A.M.'/ acrylic on canvas/ 244 x 183 cm./ February 1981.
20. 'Brent's Room'/ acrylic on canvas/ 198 x 150 cm./ March 1981.
21. 'Front Door'/ acrylic on canvas/ 168.5 x 152.5 cm./ March 1981.
22. 'Kitchen Window Blinds'/ acrylic on canvas/ 151 x 89.5 cm./ March 1981.
23. 'Bedroom Closet'/ acrylic on canvas/ 244 x 183 cm./ March 1981.

STATEMENT OF PAINTING CONCERNS

The motivating source for my work is what I perceive in the visible world around me. At present this world is limited to my home environment.

Interior spaces draw my attention for many reasons. I may focus on a tall, thin plant which seems to teeter oddly off balance in a small pot and wonder, "How does it stay up?". A grouping of chairs, a lamp and wall shadows surprisingly present a curious compositional arrangement that humourously recalls a particular stylistic painting convention. Or, suddenly awakening at 3 A.M., I discover that my housecoat, innocently hanging on the door hook, has attained a strange animate quality I find difficult to ignore.

In my experience an everyday situation can momentarily become quite opposite to what it appears and the rational side of the mind is thrown off balance. These unexpected encounters with inanimate objects and interior spaces and the tension they create between the rational and irrational is intriguing and sometimes fearsome. It is my perception of these experiences that I bring to my work.

I use drawing as a means of recording my experience as it is a very quick way of accumulating source material for paintings. During the drawing process I take an objective view to note factual information about what I am seeing: incidents of light and dark and the proportional rendering of objects in relation to spaces. I have discovered that the drawing process has greatly aided my ability to translate my original experience more fully and directly onto canvas. Having made many of the objective decisions in the drawing, the uniqueness of the experience becomes amplified during the painting process with the intuitive addition of paint/colour. Spatial relationships can be manipulated with colour. Colour reveals the qualities of lightness and darkness and states the mood.

I have been speaking about the duality of the rational/irrational in terms of how I perceive the visible world and how it relates to the drawing/painting process. This tendency is also evident in the formal aspects of the work. The painting "Brent's Room", a yellow blind on a wall viewed

through a doorway, reflects a disturbing tension between the abstract and representational nature of the subject. This spatial fluctuation between the abstract surface reinforcement and the representational illusion that can exist within the flat plane of the painting is consistent with my perception of specific situations and the resulting disorientation I experience.

Throughout the past year my work has developed to a point where my relationship with it has intensified. The dualism that is apparent in my psychological perception of the world around me, naturally manifests itself in my response to the formal means of creating a painting. This striving towards a subtle balance between the rational and irrational, the intellectual and intuitive is at the basis of my artistic expression.

